



July 27, 2015

Tom Torlakson
State Superintendent of Public Instruction
California Department of Education
1430 N Street
Sacramento, CA 95814-5901

Re: *History–Social Science Framework Field Review Draft*

Dear Mr. Torlakson,

Your goal of providing a world-class education for all California students is one that resonates not just with educators but with parents and families throughout the state. As a parent and art educator, my idea of the means to reach that goal is to provide a well-rounded education that embraces the arts and humanities. Through the arts, our young people are able to explore history and culture and become involved in "new ways of seeing -- creating the foundation to forge social bonds and community cohesion." (Rand Corporation Report, 2005).

For these reasons, as well as personal experiences that have enriched my life through the arts, I have been interested in the proposed *History–Social Science Framework* and its focus on the arts as an expression of the history of cultures and civilization.

As Curriculum Chair for the California Art Education Association, my committee and I have been developing lessons that focus on correlation across the K-12 curriculum, connecting various subjects to the visual arts. Last week, I was working on a sixth-grade lesson on Greek puppets (lesson enclosed) and was surprised to see the lack of artists and playwrights in the section on Ancient Greece (*History–Social Science Framework* under field review).

"Describe the enduring contributions of important Greek figures in the arts and sciences (e.g., Hypatia, Socrates, Plato, Aristotle, Euclid, Thucydides)."

Hypatia and Euclid – mathematicians
Socrates, Plato, Aristotle – philosophers
Thucydides – historian

Where are the major figures in the arts?

Where are the playwrights Aeschylus, Sophocles and Euripides? What about the architecture of Scopas of Paro or the sculpture of Polykleitos (whose system of mathematical proportion expressed Greek philosophy and ideals while influencing sculptors for generations)?

In looking at other parts of the *History–Social Science Framework*, I see that the arts in a historical/cultural context are frequently overlooked. I hope that the field review of the Framework has uncovered some of these shortages and efforts are under way to remedy the deficit. Please let me know if there is any way I (or others at the CAEA) can be of help.

Sincerely,

A handwritten signature in black ink that reads "Lee Hanson".

Ms.) Lee Hanson, Ph.D.
CAEA Curriculum Chair

From the History-Social Science Framework (in field review):

“The teacher is also expected to work with teachers from other fields, such as the language arts, science, and the visual and performing arts, in order to achieve correlation across subjects.”

Cultural Literacy

To develop cultural literacy, students must:

Understand the rich, complex nature of a given culture: its history, geography, politics, literature, art, drama, music, dance, law, religion, philosophy, architecture, technology, science, education, sports, social structure, and economy.

Mature students should come to appreciate the ways that a nation's literature and arts react to and comment on events in its political and social development and also should study and appreciate the interactions among a nation's governmental system, economic structure, technology, arts, and press.

Recognize that literature and art shape and reflect the inner life of a people. Artists and writers tend to have sensitive antennae. In their work, artists and writers record the hopes, fears, aspirations, and anxieties of their society. A culture cannot be fully understood without knowledge of the poems, plays, dance, visual art, and other works that express its spirit.

Updated History-Social Science Framework Timeline

Instructional Quality Commission analyzes field review results and revises draft framework	July–October 2015*
History-Social Science SMC meets to consider grade level chapters	October 9, 2015
Instructional Quality Commission holds hearings and takes action on draft framework/sends recommendation to SBE	November 19–20, 2015*
Required 60-day period for public review and comment on Instructional Quality Commission's recommended framework (CCR 9515)	January–February 2016
SBE receives Instructional Quality Commission recommendation, holds public hearing and acts on draft framework	May 2016
Document Preparation	Summer 2016
Final Publication	Winter 2016

GREEK PUPPETS

Grade Level: 6

Overview: One legacy of the ancient Greek civilization to the modern world was reverence for the human form, especially in sculpture.

This lesson focuses on drawing the human body in correct proportions; students create puppets out of the drawings and use them in plays developed from original scripts.



Zeus – Paper Puppet (6th Grade)

Duration: 4 one-hour sessions

Big Idea: The fitness, beauty and harmony of the human body in ancient Greece were considered as high ideals. As a consequence, standards of perfection became translated into sculptures that have inspired artists and audiences for generations.

Objectives/Outcomes: Learners will

1. use ratio to calculate proportions in drawing the Greek ideal of the “perfect” human body,
2. research Greek sculpture, clothing and hairstyles, etc., and utilize their findings in original writings and artwork,
3. create drawings, puppets, and scripts – based on their own outlines for original one-act plays,
4. demonstrate ability to summarize and present reasoned statements in discussions and reflective writing.

Content and Achievement Standards:

(Specific grade-level standards for “Greek Puppets” can be found toward the end of the lesson)

This learning activity is taught in conjunction with the 6th grade social studies unit on Greece. Simultaneously, students are writing an original script that will be performed using the puppets created in class.

The art anchor standard, "Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding" ties this cross-curricular unit about ancient Greece together.

NCAS Visual Arts Standards

Creating: Generate and conceptualize artistic ideas and work (Anchor Standard #1)
Refine and complete artistic work (Anchor Standards #3)

Responding: Perceive and analyze artistic work (Anchor Standard #7).

Connecting: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding (Anchor Standard #11).

Visual Arts (Framework) Content Standards

Artistic Perception: Perceive and respond to works of art

Creative Expression: Create artworks based on observation of actual everyday scenes/events.

Historical & Cultural Context: Explain how artists use their work to share experiences or communicate ideas.

Aesthetic Valuing: Identify and describe various reasons for making art.

Connections, Relations, and Applications: Connecting to other subject areas.

Linked Standards (for Interdisciplinary Connections):

(English/Language Arts, History – Social Studies, math, and Theater).

History – Social Science Standards

6.4 Students analyze the geographic, political, economic, religious, and social structures of the early civilizations of Ancient Greece.

Common Core State Standards (CCCSS) -- English Language Arts

W (Writing) 6.3 Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

SL (Speaking/Listening) 6.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6 topics, texts, and issues, building on others' ideas and expressing their own clearly.

6.5 Include multimedia components and visual displays in presentations to clarify information.

Common Core State Standards (CCCSS) -- Mathematics

Understand ratio concepts and use ratio reasoning to solve problems.

6.1 Understand the concept of a ratio and use ratio language to describe a ratio relationship between two quantities.

Performing Arts Standards – Theater

3.1 Create scripts that reflect particular historical periods or cultures.

Vocabulary:

proportion

frontal

symmetry (symmetrical)

script

setting

scene

canon

backdrop

figurative

Materials:

9x12 paper (heavy white or cardstock)

tongue depressors

tape

colored drawing materials (oil pastels, crayons, markers)

thin black sharpies for outlining

Resources:

Ancient Greek Art <http://www.ancientgreece.com/gallery/>
<http://ancient-greece.org/art.html>

Perfect Bodies, Ancient Ideals (The Getty Villa)

https://www.getty.edu/education/teachers/trippack/downloads/self_perfectbodies_ancientideals.pdf

“The Body Beautiful: the Classical Ideal in Ancient Greek Art” (NY Times)

http://www.nytimes.com/2015/05/18/arts/design/the-body-beautiful-the-classical-ideal-in-ancient-greek-art.html?_r=0

“Explore/World Cultures” (The British Museum)

http://www.britishmuseum.org/explore/cultures/europe/ancient_greece.aspx

Calculator to determine proportions for ideal (adult) male (based on measurement of wrist)

http://www.fitness.com/tools/greek_proportions/?wrist=7&rdbUnit=1

Ancient Greek Clothing and Hairstyles

<http://resources.woodlands-junior.kent.sch.uk/homework/greece/clothes.htm>

https://en.wikipedia.org/wiki/Greco-Roman_hairstyle

<http://www.slideshare.net/sunnycuts/greek-fashion>

Greek Myths

<http://www.greekmythology.com>

https://en.wikipedia.org/wiki/Greek_mythology

http://www.ancient.eu/Greek_Mythology/

Background Information:

‘A sound mind in a sound body’ - Greek philosopher Thales of Miletus (624 – 546 BC)

A society’s values and beliefs are often embodied in their art. The mind-body dualism of Ancient Greece saw human form as the physical incarnation of reason and the mind. Greeks believed in the importance of the physical being in harmony with the mental; consequently, developing the body was considered as important as improving the mind.

Greek gods were often portrayed as idealized human beings, perfect images of masculinity and femininity, and this encouraged physical training and athletics as a means to attain perfection. Ideal body proportions were especially notable in sculptures of athletes. Male figures were often depicted in the nude to display the musculature and grace of the human form, highlighting the central role the masculine body occupied in Greek culture and aesthetics.

By sculpting the perfect human body, Greeks were symbolically turning flesh into bronze and marble -- showing humans that were almost god-like. To achieve this perfection, Greeks used mathematical formulas to determine artistic proportions, thus making the naked human form an expression of intellect and order. The art of proportions was so important that Greeks wrote long treatises on the subject.

Polykleitos, one of the most well-known sculptors of ancient Greece, insisted that a statue should be composed of clearly definable parts, all related by a system of ideal mathematical proportions and balance. He set the standards of *symmetria*, by setting the lengths of various body parts in relation to each other.

Polykleitos expressed the system in terms of ratios established by Pythagoras (Greek philosopher mathematician) for the perfect musical scale: 1:2 (octave), 2:3 (harmonic fifth), and 3:4 (harmonic fourth). Polykleitos created his method around 450 BC and called it “the Canon” (coming from the Greek word *kanon* meaning measure, rule, or law).

The Canon became the standard proportions for sculptors for generations, depicting the perfect human form – not a body based on a real person but a body based on a defined harmony.

Teaching Procedure:

Introduce Greek art and the culture’s emphasis on perfect body proportions. Use selected websites to show ancient Greek sculptures (since most of the male figures will be nude, this is a good time to bring up the subject and emphasize that nudity in art is not shocking – that you expect your students to be mature when viewing art). Point out that many of the “perfect” human bodies in Greek sculptures were of gods or goddesses (a good reason for the perfection).



Strategies for Interdisciplinary Learning:

Before introducing the art lesson, let’s pause and consider the structure of interdisciplinary education at grade six. Throughout California, there are several different configurations for sixth grade classes:

- self-contained classroom (in K-6, 6-8, or K-8 schools),
- transition classroom at middle school (with a team of teachers),
- fully integrated middle school classroom with core subjects and electives taught by different teachers.

Each of the configurations offers advantages and challenges. In introducing a variety of learning activities that cross many subject areas, obviously the self-contained classroom or the team-teaching model would facilitate the process more easily. However, even a fully integrated middle school could provide some interdisciplinary opportunities if teachers are willing to be flexible and communicate their plans and goals to one another.

Later in the Greek Puppets lesson, there is a suggestion for a culminating “Greek Week” in which many activities across subjects are proposed (see the Greek Week sheet near the end of the lesson). The pivotal subject for Greek Week is History-Social Studies. When ancient Greece is being taught, this is the time for teachers in other subjects to be alerted to the timing and expectations. For example, if ratio has already been taught in math class, Greek Week would be a time to review (and the Body Ratios worksheet could either be used in class or as homework). In English Language Arts, the Greek Week writing activities (biography, summary of a myth, and scriptwriting) could be folded into class assignments (or again, as ELA homework).

During Greek Week, students collect their work in a portfolio that (ideally) would be reviewed by a team of teachers or by a homeroom/single classroom teacher. Somewhere in the school (the library, classroom, or hallway), self selections of student work could be displayed along with “artist’s statements.” In a K-6 or K-8 setting, puppet plays could be performed for younger students; there is also the possibility of videotaping the plays and sharing them with other classrooms, possibly sixth-grade classrooms in other schools.

The advantages of interdisciplinary education are many. Well-planned activities encourage active (rather than passive) learning, utilize different perspectives, and promote problem-solving. These factors -- plus a process that encourages students to become personally invested in their work -- makes interdisciplinary learning both meaningful and memorable for the students.

Day 1: Demonstration

The teacher reviews what the class has discussed on previous days about Greek sculpture and ideal body proportions. In a draw-along session, the teacher demonstrates the steps while instructing the students in making their first practice drawing.

Folding the drawing paper:

1. Fold the 9 x 12 paper in half vertically ("hotdog bun" fold). Open.
2. Turn paper and fold in half horizontally ("hamburger bun" fold). Fold in half one more time. Open. Position vertically. There will be a fold down the center, crossed by three folds horizontally.
3. In small letters on the left side of the paper, instruct students to label the 1st horizontal fold "neck," the 2nd fold "waist," and the 3rd fold "knees."
4. Discuss the shape of the human head, and the mathematical placement of facial features. Draw the head just above the first fold, centered on the "backbone" vertical fold line. Draw the neck to the first horizontal fold line.
5. Between the first and second horizontal fold lines, add shoulders, arms, and waist (we also call this the "belly button line.") If students draw the arms hanging straight down, demonstrate how hands go past the middle line and reach the thigh. Students tend to lop arms/hands off at the waist. Call attention to where the arms bend -- *no "noodle" arms, please!*
6. Also in this section, we work on hands. We spread our hands across our face to show how much larger hands are then people tend to draw them. If fingers are a problem, use a "u" shaped mitten.
7. Next, draw either a skirt, shorts, or the top half of pants to the "knee line." Note: The majority of students will want to add the feet at this point. Demonstrate how to continue drawing so that the feet will end up at the bottom of the paper. This is actually challenging for many students.

Compare hand and foot sizes to get a sense of how big feet actually are.
Encourage students to draw feet as a long u shape.



Assessment:

Students need to know from the start *what* their artwork should include and *how* it's being scored. For this reason, the rubric needs to be given out in the early stages of the lesson so that students clearly understand the expectations. Although the rubric is a form of summative assessment, it can be used as a formative (in progress) self assessment by the students.

	1 Emerging (Below Standard)	2 Developing (At Standard)	3 Accomplished (Above Standard)	Scores
Proportion	Limited use of accurate proportion techniques found in the drawing and the puppet.	The artwork uses ratios to determine accurate proportion in the drawings and puppets.	Convincing use of ratios and proportion in the drawings and puppets goes beyond accuracy to show expressive elements.	
Play Script	Either the outline or the script (or both) shows weak or uneven development of event sequences.	The outline and script use details to describe an imagined event sequence that portrays actions of characters in Greek mythology.	The outline and script use relevant and well-developed event sequences as well as descriptive details to produce an entertaining puppet play based on Greek mythology.	
Craftsmanship	Little effort has been given to the drawing and/or the construction of the puppet; artwork is uneven and shows little attention to detail.	The artwork is fairly neat and shows attention to detail; the construction demonstrates effort in developing a figure to be used in a puppet play.	The artwork is very neat with strong attention to detail; the construction demonstrates elevated effort in developing the mythological figure for the puppet play.	
				Total:

Teacher Notes on Criteria for Assessment (rubric above)

Proportion: The artwork incorporates convincing use of ratio and proportion techniques to show the Greek ideal of the “perfect” human form in both the drawing and the puppet; the artwork provides a convincing representation of a character in Greek mythology.

Play Script: Both the outline and writing use relevant descriptive details and appropriate event sequences to produce a well-developed script for a puppet play that accurately portrays characters and actions in Greek mythology.

Craftsmanship: The artwork is very neat with careful attention to detail; construction demonstrates effort in developing the mythological figure for the puppet play.

Content and Achievement Standards:**NCAS Visual Arts Standards**

Creating: Generate and conceptualize artistic ideas and work (Anchor Standard #1)
Refine and complete artistic work (Anchor Standards #3)

Responding: Perceive and analyze artistic work (Anchor Standard #7).

Connecting: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding (Anchor Standard #11).

Visual Arts (Framework) Content Standards

Artistic Perception: Perceive and respond to works of art

1.2 Discuss works of art as to theme, genre, style, idea, and differences in media.

Creative Expression: Create artworks based on observation of actual everyday scenes/events.

2.1 Use various observational drawing skills to depict a variety of subject matter.

Historical & Cultural Context: Explain how artists use their work to share experiences or communicate ideas.

3.1 Research and discuss the role of the visual arts in selected periods of history, using a variety of resources (both print and electronic).

Aesthetic Valuing: Identify and describe various reasons for making art.

4.4 Change, edit, or revise their works of art after a critique, articulating reasons for their changes.

Connections, Relations, and Applications: Connecting to other subject areas

5.1 Research how art was used in theatrical productions in the past and in the present.

Linked Standards Addressed (for Interdisciplinary Connections):

(English/Language Arts, History – Social Studies, and Theater).

History – Social Science Standards

6.4 Students analyze the geographic, political, economic, religious, and social structures of the early civilizations of Ancient Greece.

4. Explain the significance of Greek mythology to the everyday life of people in the region and how Greek literature continues to permeate our literature and language today, drawing from Greek mythology and epics, such as Homer's *Iliad* and *Odyssey*, and from Aesop's *Fables*.

8. Describe the enduring contributions of important Greek figures in the arts and sciences (e.g., Hypatia, Socrates, Plato, Aristotle, Euclid, Thucydides).

Common Core State Standards (CCCSS) -- English Language Arts

W (Writing) 6.3 Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

SL (Speaking/Listening) 6.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6 topics, texts, and issues, building on others' ideas and expressing their own clearly.

6.5 Include multimedia components and visual displays in presentations to clarify information.

Common Core State Standards (CCCSS) -- Mathematics

Understand ratio concepts and use ratio reasoning to solve problems.

6.1 Understand the concept of a ratio and use ratio language to describe a ratio relationship between two quantities. For example, "The ratio of wings to beaks in the bird house at the zoo was 2:1, because for every 2 wings there was 1 beak."

Performing Arts Standards – Theater

3.1 Create scripts that reflect particular historical periods or cultures.

GREEK WEEK

Our class has decided to observe a whole week to celebrate ancient Greece. The week we have chosen is _____
(dates)

During the week I will complete the following assignments and place them in a portfolio that I will turn in to my teacher at the end of Greek Week.

1. **Read/Write** Study one (or more) Greek myths; write a short (one-page) paper summarizing what happened in the selected myth (Be sure your summary has well-structured event sequences with details that enrich the retelling of the myth).
2. **Math** Complete the Body Ratios worksheet. *Optional:* there is a website that has a calculator to determine ideal proportions, based on the measurement of a wrist:
http://www.fitness.com/tools/greek_proportions/?wrist=7&rdbUnit=1 You might be interested in using your own wrist measurement or that of an adult to see the results.
3. **Biography** Select, research, and write about an important figure from the following list: Hypatia, Socrates, Plato, Aristotle, Euclid, Pheidias, Thucydides, Sophocles, Euripides, Homer, Archimedes, Pythagoras, Polykleitos, Telesilla of Argos, Thales of Miletus. (You may select a different person from Greek history but must first have your teacher's permission.).
4. **Art** Look at Greek black-figure pottery (in books, museums, or online). On 9 x 12 drawing paper, sketch a scene that you might find on Greek pottery – one that uses simple shapes to show one or more characters in mythology. When you are satisfied with your sketch, use a black crayon or oil pastel to fill in all the shapes (press hard to make a solid, waxy black). Brush on an orange watercolor wash. Be prepared to share your artwork and explain why you selected the characters and event that you did.
5. **Theater (art and language arts)** Outline a one-act play that will use puppets. The play is to tell a story that uses people and one or more Greek gods. Make a list of the characters needed for your play (limit the cast of characters to two or three since you will have limited time to make the puppets).

From your outline, write a script for a puppet play and create puppets (from drawings) as characters in the play. In a small work group, share your puppet plays and discuss ways that each play could be improved.

Extra Credit:

Discuss a backdrop – one that can be used for all the plays in the group. The Greek theme should be maintained; any temples or buildings should be the iconic Greek architecture. Your group will need to come to consensus about what should be in the backdrop by asking questions such as “How about . . . ?” “What if we . . . ?” “Do you like . . . ?”

Once the group has decided what's to be included, all group members will work together to draw/paint/collage the puppet theater scenery.

Perform the play for your classmate and possibly for other classes as well.

BODY RATIOS

Ideal Proportions: Using the “Rule of Thumb” Work with a partner to determine the “ideal proportions” based on the following “Rule of Thumb.”

How to measure:

Head = Distance from top of the head to bottom of the chin

Thumb = Length from the joint that attaches to the hand

Arm = Length from top of shoulder to end of thumb

Height = Distance from top of head to floor

1. The ideal length of the arm is six and a half times the length of the thumb.

Measure your thumb; what would be your ideal arm length? _____

the ratio is: _____

2. The ideal height is six and a half times the length of the head

Measure your head; what would be your ideal height? _____

the ratio is: _____

Start with the head and draw a person in the grid below. Did using the grid make drawing easier or more difficult? Does the figure look natural? Write your answers on the back of this paper and also explain why you like (or dislike) using a grid.

